tember, 1840, a few days before the coronation."

The king was interested, committees were formed, and money flowed in. "In the midst of all this overflowing enthusiasm, a task requiring consummate tact and dexterity, as well as professional skill, had fallen to the share of the chief architect. His first care was to obtain the reversion of the late king's order, touching the continuation of the edifice upon a cheaper scale — chiefly at the sacrifice of the grand external buttresses. This, with the faithful help of Sulpice Boisserée, he proved to be objectionable on technical as well as on esthetic grounds, adducing the Cathedral of Utrecht as an example; where, a similar plan of economy having been pursued, a great storm in the seventeenth century overthrew the body of the church, while the choir, supported like the Cologne one, remained uninjured. Upon such arguments, and with the feeling that all half-measures were unworthy of the cause, the board directed the words, 'that the building of the cathedral be continued according to the original intention,' to be inserted into the first article of their statutes, and obtained the royal sanction to that effect."

Many difficulties arose, and the progress was slow, but gradually much was done.

"We wish we could say any thing in favour of the fourteen statues upon the outer sides of the choir piers; the recent painting of which, though equally supported by ancient example, we cannot help feeling to be a thing that no precedent can defend. Setting aside the generally affected and unimposing character of the statues themselves, we safely appeal to the reader, what must be the effect of a stone figure, six feet and a half high, painted with black hair and beard, red cheeks and lips, and drapery in every gaudy variety of red, blue, green, and gold, the pattern carefully picked out. The province of true art is not to deceive the senses, but to please or exalt the imagination,—in a sacred building certainly the latter. The province of such art as this is to give the idea of a Chinese mandarin, and the association of a Vauxhall. Even the defence made on the score of carrying out the brilliant hues of the windows is untenable, for the effect is utterly to overpower them. One of the chief charms of painted windows is the contrast they oppose to the broad masses, the sombre lights and shades, and the dim *reflected* colouring, of the architecture surrounding them; and which is of course sacrificed the moment you cover the architecture itself with a glare of colours. The statue, in this instance, does not even keep its real size; for the vulgar brightness of the paint has brought it unduly close to the eye. We especially grudge the disfiguration of the canopies and brackets, as they are far superior as works of art. The brackets, like the capitals of the piers, are composed of foliage and fruit —the hop, the fig, the vine, &c., in exquisite form and relief; the canopies of the richest architectural delicacy, with angels upon them, playing on different musical instruments, in allusion to their position in the choir; the whole, comprising canopy, figure, and bracket, above sixteen feet high, and twelve feet from the ground. The same objections do not apply to the capitals supporting the roof. Only two colours, scarlet and gold, have been used here, and those are appropriately sobered by their distance from the eye. Traces of gilding and colour in a damask pattern were also found, reaching about twelve feet up the choir piers, one of which has been renewed in the same style by way of experiment, but pronounced unsuccessful. We sincerely hope no further essay of the kind will be made, as every stroke of a gaudy brush within the cathedral walls will only lessen the solemnity of its grand space and sublime masses, and especially mar the effect both of the fresco designs and of the coloured windows.

If we consider the immense substructure of tedious preparation required at the outset of an undertaking comprising, like this, the one general effort of a fresh foundation, and the thousand minutiæ of a precise *joining on*; the progress made in the course of four years is a satisfactory proof of the saving of time due to modern machinery, and of the efficiency of those to whom the works are intrusted. Nevertheless, to the many impatient observers who looked up daily and wondered what had become of their thalers, we can imagine that the business appeared to make but very slow way. It was therefore a satisfaction to all parties when, in May, 1845, Swirner availed himself of a society anniversary, to throw open the now perfect south aisles, from which the public had been banished for above two years. They resumed possession with great enthusiasm. A further ebullition of popular feeling took place on occasion of our Queen's visit to the Rhine, when her Majesty assisted to place a beautiful bracket in the centre arch of the north front, and left a donation of 500*l*. About the same time, the Emperor of Austria and the King of Belgium also forwarded very handsome contributions.

Since then, the progress of the building has told more. The beautiful and elaborate decorations, which had been slowly executing in the workshops, are now rapidly taking their places on the building. The fronts of both north and south transepts, with their richly perforated gables and exquisite triple arches, stand sparkling in the first brightness of newly hewn stone. The internal piers have reached their full height, and preparations for vaulting them over are begun. The failing compartments of the northern aisles are perfected, and the north tower is the centre of activity. Such is the amount of hewn stone already in hand, from the massive uniform rounds of the piers to the most intricate details of Gothic sculpture, no two of which are alike, that the *Dombaumeister* looks forward with confidence to throwing open the whole body of the building—aisles and transepts complete, and nave finished up to above the level of the clerestory windows, with a temporary roof over—by the 14th of August, 1848, when a grand celebration of the cathedral's six hundreth birthday is to take place. The final completion to the tip of the spires, with full complement of external buttresses, was not originally anticipated within less than twenty-five years; and at the pace of progress now going on, which will not abate unless the funds do, this is still expected to be fulfilled."

The sum required for the whole work is estimated at a million sterling.

THE FINE ARTS AND RELIGION.

The Rev. J. Close delivered a lecture last week at Cheltenham, to shew that literature and the fine arts were "legitimate pursuits of a religious man." (Who doubts it?) The rev. gentleman said he would plead that genius which is the parent of all those pursuits of which he spoke. Genius the parent of poetry, painting, and sculpture, is a faculty imparted from God to man; and that God never imparts a gift to man which has not a right and good intention.

There is a sheet of white paper. A person takes his pen and writes down one page and up another, and he puts this paper into the hands of his fellow man, and as he reads his tears begin to flow. He reads again—he smiles and then he weeps. What a magic power is this, and what is it that enables a man to do so; to call from the bosoms of his fellows such varied emotions as these? He trowed that there were some who would have covered that paper till Doomsday, and not have produced such results, simply because they have not genius. And look again to another sheet of white paper. Another takes a brush and daubs the whole of this paper with colours; and when, in the course of an hour or so, he shews you this paper, you burst with admiration—it is a beautiful picture. Give that brush and paper to another man, and he will daub that paper till Doomsday, and only prove that he is destitute of that genius which God has given to his fellow. And they might say the same of the sculptor. He takes a mass of stone out of the quarry. He works away; and, in the course of time, changes the mis-shapen block into a form of finished perfection that every body gazes at with delight. Here, again, is genius. And so it is with that mechanical power that produces so many musical instruments. A man runs his fingers over the keys, and entrances people with the sweetest melodies. Give the instrument to another, and what discordant sounds will he not produce? One has the genius of music, and the other has not. And his (the Rev. Lecturer's) argument was this, that God, who gives genius to the poet, painter, and sculptor, gives it for the gratification of all, and he would shew before he had done, even for the glory of God.

A WELL-INTENTIONED WORD TO RISING ARTISTS.

The exhibition of paintings at Liverpool is exceedingly good this year; and, moreover, does not include any borrowed pictures, as has been the case heretofore. The present president, Mr. Ansdell, whose large picture in the Royal Academy last season obtained well-deserved applause, has bought himself a house near London. We know of three or four artists who contemplate a similar purchase at this moment; and we mention the fact with a satisfaction that needs no explanation to those who will think upon the matter. We shall not be considered impertinent if we recommend every young artist, who has accumulated a small sum of money, to do the same thing. A man can scarcely find a better mode of investing his money than building or purchasing, under good advice, a house to live in. In this case there is no fear of a bad tenant; the return is safe and large, and stability is gained by the step.

THE MANUFACTURE OF COAL GAS.

Mr. Thomas Hedley delivered a lecture on this subject at the Mechanics' Institution, Devonport, wherein he treated at some length of the early introduction and origin of coal gas, and the merits of its first and earliest propounder, Mr. Wm. Murdock. In 1792 Mr. Murdock began his experiments, and before 1802 he had ascertained the economical value of gas. After this time, and by the year 1804, he had introduced gas into many extensive manufactories in England. In 1815 the first gasholder was erected in London. By some oversight, or neglect, it was suffered to get into a dangerous state, and an explosion took place, and the works being in a populous district great sensation arose, and Government directed an investigation to be made. The result of the inquiry was favourable to the introduction of gas, and immediately after this it began to make rapid strides in the metropolis, and by four years after it was introduced into the larger provincial towns.

The first and most important part of the gas machinery is the retort house. In this house is set a number of cast-iron vessels, heated to redness by means of furnaces underneath. Into these retorts is put the coal intended to be carbonized—the lid screwed on and hermetically sealed by means of a lute, and gas is immediately produced. These retorts are of various shapes, mostly in size from fifteen inches wide, twelve inches high, and seven to eight feet long. As the gas is made, it ascends up the rising pipes, from thence into the hydraulic main, and its return to the retort is prevented.

When gas is first eliminated, it is in a highly impure state, carrying along with it the vapour of tar, ammonia, sulphuretted hydrogen, carbonic acid, and other objectionable properties. The hydraulic main acts as the first collector of these impurities; for, by the cooling influence it yields to the red hot gas in passing through the liquid contained therein, all vaporous impurities are thrown down, and run off to a receptacle called the tar and ammoniacal cistern, placed to receive them. The gas in this state then goes to be further cooled, which is done by means of what is called the condenser, consisting of a series of cast-iron pipes rising from chambers, in which are division plates; so that the gas is made to pass up one pipe and down another, until it has made its way through the whole series, a distance, depending on the magnitude of the works, of from 500 to 1,500, or 2,000 feet. In the chambers is deposited all the condensible vapours that escape from the hydraulic main, the condenser being so placed as to be exposed to the greatest cold; and the condensed matter is run off into a receiver placed for that purpose. The next vessel is the first of purification. This is called the washer. This vessel is filled to a certain height with common water. By means of the plate, gas is made to pass through this water, and the use of this vessel is to take from the gas the ammonia contained in it.

The next series of vessels are the purifiers, consisting of cylindrical vessels, generally three in number, and placed one above another, for the purpose of running off the contents of the upper one into the second, and the contents of the second into the lowest one. These vessels are charged with an hydrate of lime, or lime and

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